

The  
OVERTURE  
(and whole of the Music, in  
(The Farce, called)  
ROLAND for an OLIVER.

as Performed at the  
Theatre Royal, Covent Garden.

The Overture Composed  
& the rest of the Music adapted & arranged

331

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Sold at, Sta. Hall.

Price 6/-

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# OVERTURE.

Composed by  
H.R. Bishop.

ALLEGRETTO

SPIRITOSO

The musical score is written for piano and consists of five systems of staves. The first system is marked with a treble and bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is indicated as ALLEGRETTO and the mood as SPIRITOSO. The first system begins with a forte (ff) dynamic. The second system starts with a piano (pp) dynamic. The third system ends with a forte (ff) dynamic. The fourth system ends with a piano (pp) dynamic. The fifth system concludes the piece. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings (ff, pp) and articulation marks (accents).

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *dol* (dolce) marking is present above the treble staff, and an 8-measure rest is indicated in the bass staff.

Second system of musical notation. The treble staff continues the melodic development. The bass staff features a *cres* (crescendo) marking followed by a *ff* (fortissimo) dynamic. The music is characterized by dense, rapid passages in both hands.

Third system of musical notation. The treble staff shows a continuation of the intricate melodic patterns. The bass staff maintains a steady, rhythmic accompaniment with frequent chord changes.

Fourth system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The system is filled with rapid, sixteenth-note passages in both the treble and bass staves.

Fifth system of musical notation. The treble staff includes an 8-measure rest. The bass staff continues with a melodic line. A *dol* (dolce) marking is placed above the treble staff.

Sixth system of musical notation. The treble staff features a *loco* (loco) marking. The bass staff has a *ff* (fortissimo) dynamic marking. The music is highly rhythmic and technically demanding.

Seventh system of musical notation. The treble staff continues with rapid melodic runs. The bass staff provides a solid harmonic foundation with chords and moving lines. An 8-measure rest is indicated in the bass staff.

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

Second system of musical notation, measures 5-8. Measures 5 and 6 are marked *ff* (fortissimo), and measure 7 is marked *p* (piano). The right hand continues its eighth-note pattern, and the left hand has some rests in measure 7.

Third system of musical notation, measures 9-12. The right hand continues its eighth-note pattern, and the left hand plays a steady quarter-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand continues its eighth-note pattern, and the left hand plays a steady quarter-note accompaniment.

Fifth system of musical notation, measures 17-20. Measure 18 is marked *cres* (crescendo), and measure 19 is marked *ff* (fortissimo). The right hand continues its eighth-note pattern, and the left hand plays a steady quarter-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand continues its eighth-note pattern, and the left hand plays a steady quarter-note accompaniment.

Seventh system of musical notation, measures 25-28. The right hand continues its eighth-note pattern, and the left hand plays a steady quarter-note accompaniment. The piece concludes with a double bar line.

ANDANTE

CON MOTO

Clar:

Espress:

This system shows the first two staves of the first system. The top staff is for Clarinet (Clar:) and the bottom staff is for Bassoon (Espress:). Both are in C major, 4/4 time, and marked Andante. The music features a melodic line in the Clarinet and a supporting bass line in the Bassoon.

Oboe & Fag:

This system shows the second two staves of the first system. The top staff is for Oboe and the bottom staff is for Bassoon (Fag:). Both are in C major, 4/4 time, and marked Andante. The music continues the melodic and bass lines from the previous system.

Flauto

This system shows the third two staves of the first system. The top staff is for Flute (Flauto) and the bottom staff is for Bassoon (Fag:). Both are in C major, 4/4 time, and marked Andante. The music continues the melodic and bass lines from the previous system.

Clar:

This system shows the fourth two staves of the first system. The top staff is for Clarinet (Clar:) and the bottom staff is for Bassoon (Fag:). Both are in C major, 4/4 time, and marked Andante. The music continues the melodic and bass lines from the previous system.

Clar:

This system shows the fifth two staves of the first system. The top staff is for Clarinet (Clar:) and the bottom staff is for Bassoon (Fag:). Both are in C major, 4/4 time, and marked Andante. The music continues the melodic and bass lines from the previous system.

WALZER

ANDANTINO

Oboe

This system shows the sixth two staves of the first system. The top staff is for Oboe and the bottom staff is for Bassoon (Fag:). Both are in C major, 4/4 time, and marked Andante. The music continues the melodic and bass lines from the previous system.



Clar. Flauto

This system shows the first two staves of the score. The top staff is for the Clarinet (Clar.) and the bottom staff is for the Flute (Flauto). Both parts are in B-flat major and 2/4 time. The Clarinet part features a melodic line with eighth and sixteenth notes, while the Flute part provides a harmonic accompaniment with chords and moving lines.

8 f

The second system continues the musical themes. The Clarinet part has a measure rest of 8 measures. The Flute part continues with a melodic line. A dynamic marking of *f* (forte) is present.

loco

The third system shows the Clarinet part playing a melodic line. The Flute part has a measure rest of 7 measures. A dynamic marking of *f* is present. The word "loco" is written above the Clarinet staff.

ff rf

The fourth system continues the musical themes. The Clarinet part has a melodic line. The Flute part has a melodic line. Dynamic markings of *ff* (fortissimo) and *rf* (ritardando fortissimo) are present.

RONDO  
ALLEGRETTO  
MODERATO

Flauto p

This system introduces a new section of the score. The tempo and mood change to Rondo, Allegretto, Moderato. The Flute part is the only instrument shown in this system, with a dynamic marking of *p* (piano).

The sixth system continues the Flute part from the previous system, maintaining the Rondo, Allegretto, Moderato tempo and mood.

This musical score is written for three instruments: Clarinet (Clar.), Flute (Flau.), and Oboe (Oboe.). The score is organized into seven systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), and *stacc.* (staccato) are indicated throughout. The instruments enter and exit at different points in the piece, with the Clarinet and Flute often playing in unison or harmony, and the Oboe providing a contrasting texture. The score concludes with a final measure marked *ff* (fortissimo).

Clar:

Flau: Clar: Flau: Clar:

Flau:

*p* *f*

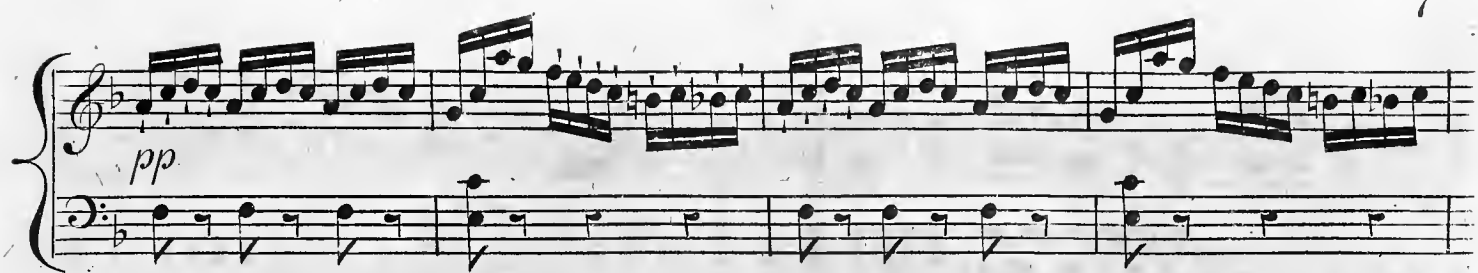
Oboe. *p* *stacc.*

*f* Flau: Clar:

Flau: Clar: Flau: *p*

*f* *ff* *ff*





# Love in Season,

Sung by

**MR. FAWCETT,**

*in the Farce, called*

**A Roland for an Oliver,**

*at the*  
**Theatre Royal, Covent Garden,**

*Adapted & Arranged by*

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

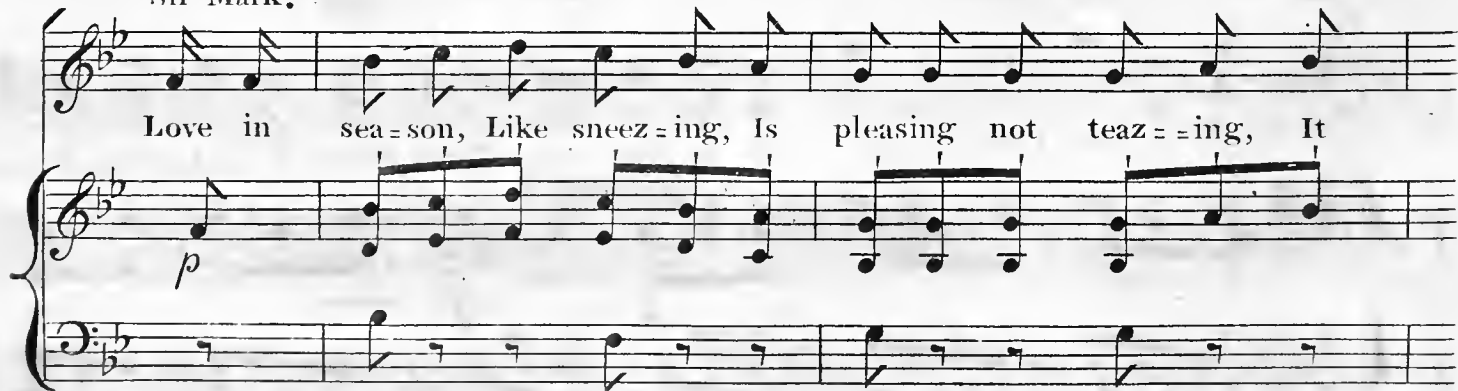
*London Published by Goulding, D'Almaine, Potter & Co. 20, Soho Square, & to be had at 7, Westmoreland St. Dublin.*

ALLEGRETTO

MODERATO.



Sir Mark.



prickles and tickles with fan-ci-ful Joys; While toy-ing, Engag-ing, She

sighs out, and cries out, You de-vil Be ci-vil, and dont make a

noise; Then pres-sing Ca-ressing, In rant-ing and chant-ing, They

rhime a-way Time a-way In a love song, Then dance it and prance it and

thump it, and stump it, and bump it, and rump it, Through all the night

long; Love in sea = son, like sneezing, Is pleas = ing not teas = ing, It

prickles and tickles, with fan = ci = ful Joys; While toying En = gaging, She .

sighs out and cries out You devil, Be ci = vil, and don't make a noise. You

8 devil, Be ci = vil, and don't make a noise. loco

cres mf f ff

## 2

Youth over, in Clover,  
 We muzzle and guzzle  
 And roast it and toast it  
 Like Jolly old Boys;  
 Break glasses, kiss lasses,  
 And pick up and hiccup  
 And swagg'ring and staggering  
 Finish our Joys:  
 Then Phthisic and Physic,  
 Blue devils us levels,  
 'Till Doctor and Proctor  
 Bespeak us a grave;  
 Then weepers wet peepers,  
 And moaners and groaners  
 And gay men cry Amen  
 And chaunt out a stave.  
 Youth over &c.

A Roland for an Oliver.



*Hush thy vain sighs.*  
*The Harp Song.*  
*Sung by*

*Miss Foote*

*in the Farce called,*

**A ROLAND for an OLIVER,**

*at the Theatre Royal Covent Garden.*

*adapted & arranged*

*BY*

**HENRY R. BISHOP.**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Pr.*

*Ent Sta Hall,*

*London. Printed by Goulding D'Almaine Potter & Co 20 Soho Sq. & to be had at 7, Westmoreland Street Dublin D.*

MARIA

ARPA

ANDANTE

*espré*  
Hush thy vain sighs fond Maiden, Tears flow no

more no more in vain -- Heart cease thy fond up = braid = ing

*hr*  
Lips no more breathe his name -- Heart cease thy fond up =

A Roland for an Oliver

2<sup>d</sup> VERSE.

= braid = ing      Lips no more breathe his name --- !      He's

*cres*      *ff*

gone, aye gone for e = ver,      Far far a = way, a-way from me!      Fond

*mf*

Mai = dens then en = dea = vour      To shun Cre = du = li = ty,      Fond

*hr*      *f*

Mai = dens then en = deavour      To shun Cre = du = li = ty - - - !

*mf*      *cres.*      *ff*

A Roland for an Oliver

When the Southern breezes play  
*Finale*  
 to the  
 first Act of the Farce called  
**A ROLAND FOR AN OLIVER**  
*sung by* Mr Isaacs &c. *at the*

Theatre Royal Covent Garden.

adapted & arranged by

**HENRY R. BISHOP.**

Ent. Sta. Hall.

Pr.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, D'Almaine, Potter & Co. 20 Soho Sq. & to be had at 7, Westmoreland Street Dublin

ANDANTE  
 CON MOTO  
 e SPIRITOSO

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, then a half note F# and G. The bass line starts with a half note D, followed by a quarter note E, then a half note F# and G. The piece is marked with dynamics: ff (fortissimo) at the beginning, p (piano) in the middle, and ff (fortissimo) at the end. There are also triplets indicated by a '3' over the notes.

Solo

When the Southern breezes play The up-lands let us gain - - Where

The vocal solo is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, then a half note F# and G. The bass line starts with a half note D, followed by a quarter note E, then a half note F# and G. The piece is marked with dynamics: p (piano) at the beginning.

rud-dy health and smiles in-vites To join her sportive train.

The piano accompaniment is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, then a half note F# and G. The bass line starts with a half note D, followed by a quarter note E, then a half note F# and G. The piece is marked with dynamics: p (piano) at the beginning.

A Roland for an Oliver

**Tenore** *ff*  
When the South-ern bree-zes play The uplands let us gain Where

**Alto** *ff*  
When the South-ern bree-zes play The uplands let us gain Where

**Basso** *ff*  
When the South-ern bree-zes play The uplands let us gain Where

*ff*

rud=dy health with smiles in=vites To join her spor-tive train.

rud=dy health with smiles in=vites To join her spor-tive train.

rud=dy health with smiles in=vites To join her spor-tive train.

**Solo**  
Un-leash the merry pack, See, see they scent the gale--- Their

*p*

crackling throats re=peat the notes, Our sport it will not fail. *ad lib.*

Tenore *ff* When the Sothern bree=zes play The uplands let us gain Where

Alto *ff* When the Sothern bree=zes play The uplands let us gain Where

Basso *ff* When the Sothern bree=zes play The uplands let us gain Where

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.



Piano introduction in D major, 2/4 time. The right hand features a melodic line with grace notes and a trill, while the left hand provides a steady accompaniment of eighth notes.

Solo

Vocal solo in D major, 2/4 time. The melody is simple and folk-like. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. The lyrics are: "When the Sun his course has run We trim the ev'ning fire - - And"

Vocal solo in D major, 2/4 time. The melody continues from the previous section. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. The lyrics are: "gai = ly troll the cheer = ing bowl To the health of Wife and Squire."

Full choir and piano accompaniment in D major, 2/4 time. The vocal parts (Tenore, Alto, Basso) and piano accompaniment all feature a forte (*ff*) dynamic. The lyrics are: "When the Sun his course has run We trim the ev'ning fire And"

A Roland for an Oliver

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

*Solo*

Then the Song and Joke pre = vail Till the Tur = ret - bell strikes

One... And the par = ting Cup of Ale Proclaims pro = claims the day is

done When the Southern bree = zes play The uplands let us gain Where

rud-dy health with smiles in-vites To join the sportive train

Tenore  
When the Southern bree-zes play The uplands let us gain Where

Alto  
When the Southern bree-zes play The uplands let us gain Where

Basso  
When the Southern bree-zes play The uplands let us gain Where

rud-dy health with smiles in-vites To join her spor-tive train

rud-dy health with smiles in-vites To join her spor-tive train

rud-dy health with smiles in-vites To join her spor-tive train

A Roland for an Oliver

End of the 1<sup>st</sup> Act.

*When Harmony wakens,*

**SUNG BY**

*Miss Foote,*

*in the Farce, called*

**A ROLAND for an OLIVER.**

**AT THE**

*Theatre Royal, Covent Garden.*

*Adapted & Arranged*

**By**

*Henry R. Bishop.*

*Ent. Sto Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. Pr  
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**UN POCO  
ALLEGRETTO  
E GRAZIOSO.**



**A Roland for an Oliver**

Maria.

When har = mo = ny wakens each bo = som to Joy Gay art = ful

lovers those moments em = = ploy In dul = = cet notes sigh = ing In

*pp*

*eres*

Ca = = dences dy = ing Each whispers "Ah! can you these raptures des =

*smorz.*

*smorz.*

*ad lib:*

*Scherzoso. (Waltzing)*

= = troy I on = ly re = = ply "Fal de ral de ral de ra la ral de

*pp*

*Un poco piu Allegro.*

A Roland for an Oliver.



ral le lal de ral le lal de ral de ral de ral de ra ral de ra ral de

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of eighth and sixteenth notes with the lyrics 'ral le lal de ral le lal de ral de ral de ral de ra ral de ra ral de'. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *f* and *p* appearing in the right hand.

ral de ral de ral de ray!

The second system continues the melody. The vocal line ends with 'ral de ray!'. The piano accompaniment features a crescendo marked 'cres' and dynamic markings *mf* and *f*.

The third system concludes the piece. The piano accompaniment features a fortissimo section marked *ff* and ends with a double bar line.

## 2

The maze of the Waltz, to the lover has charms;

It animates hope, it prudence disarms:

Pursuing then pressing, encircling, caressing,

He sighs "Ah! for ever, repose in these arms"

I only reply, Fal de ral &c.

Sweet soothing Lyre

Sung by

Miss Beaumont,

In the Farce, called

**A ROLAND for an OLIVER.**

*AT THE*  
Theatre Royal Covent Garden.

Adapted & Arranged

By

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

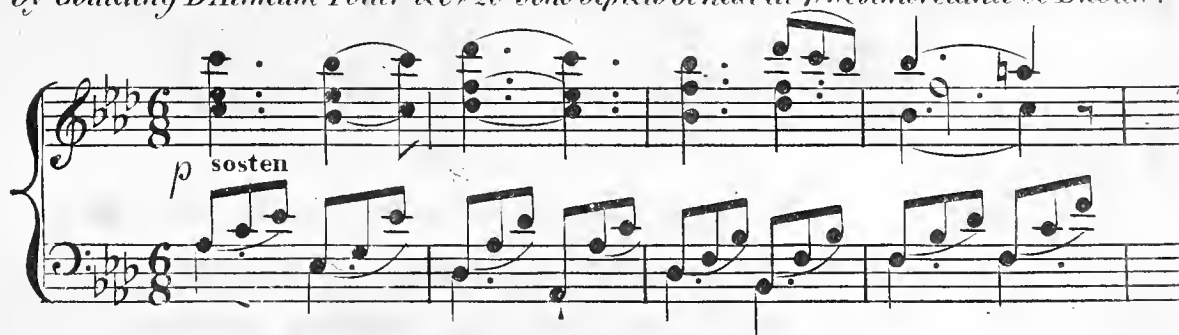
Ent. Sta. Hall.

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ANDANTINO

CON MOTO



A Roland for an Oliver

## Mrs Selborne

*dol*

Sweet soothing Lyre -- thy ma-gic pow'r pre-vail = ing, Aid my weak

*p*

Song to calm the trou=bled breast, Lull, by thy strains, the

Anguish'd hearts com - plain = ing Hush by thy spell - - the

trou = bled soul to rest - - ! Oh pleasing pow = = = er

*cres* *ppp*

wake ev'ry grove, And har-mo-nize the soul to peace and

love, And har-mo-nize the soul to peace and

love - - - !

## 2

Ah! love-lorn Swain no longer wear the willow,  
 Twine round thy brow the newborn breathing rose,  
 Sleep, sleep in peace upon thy mossy pillow,  
 Hark how the rill in munnings courts repose.  
 Hail Music's power! wake ev'ry grove;  
 And harmonize the soul to peace and love!

Heart with heart uniting  
 & male,  
 To the Parce, called

**AROLAND for an OLIVER.**

as Performed at the

Theatre Royal, Covent Garden.

Adapted and Arranged

(By)

**HENRY R. BISHOP,**

Ent, Sta. Hall,

Composer & Director of the Music to the Theatre Royal Covent Garden.

Pr;

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ALLEGRETTO



DUETTO. Maria &  
 Mrs Selborne.



A Roland for an Oliver.



= vi = ting Marriage vows de lighting, If you al = = low the bands

## CHORUS.

*ff* Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

*ff* Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

Solo, Sir Mark.

Marriage vows de = = lighting If you al = low the bands I your presence

Marriage vows de = = lighting If you al = low the bands

*p*

courting Ask your kind re = = sort = = ing To pro = = tect our Sporting

*fp*

*pp* Semi Cho?

O'er our fai = ry lands Heart with heart u = = ni = ting Vil = lage Bells de =

*pp*

= light = ing Marriage vows de = = lighting, If you al = = low the bands

8 - - -

Full Cho?

*ff*

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

*ff*

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

*ff*

= lighting, If you al = low the bands, Marriage vows de = = light = ing If  
 = lighting, If you al = low the bands, Marriage vows de = = light = ing If

*ff*

8 - - - -

you allow the bands Marriage vows de = = lighting if you allow the  
 you allow the bands Marriage vows de = = lighting if you allow the

bands If you allow the bands If you allow the bands - -  
 bands If you allow the bands If you allow the bands - -

*loco*

